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And perhaps in its fundamental and deeper nature, laughter is that and only that.

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The Philosophy of Music: A Comparative Investigation into the Principles of Musical Esthetics. HALBERT HAINS BRITAN. New York: Longmans, Green, & Co. 1911. Pp. xiv + 252.

After a somewhat laborious "Introduction," the treatise in hand comprises a "Psychological Analysis of the Elements of Music," with chapters on rhythm, melody, harmony, and musical expression, and a discussion of "The Philosophy of Music," considered with reference to the appeal and the content of music to musical criticism and to education.

The perspective of the "psychological analysis" may be indicated by a typical passage: "Rhythm . . . is an attribute of neural activity inbred in the nervous tissues through ages and cycles of development and growth before the mind was capable of true creative work such as both melody and harmony imply. Consequently the music of undeveloped tribes and of uncultivated taste is preponderatingly rhythmical. Instruments of percussion are the favorite musical instruments of men in the lowest stages of mental development" (p. 63). The combined authority of physiology and anthropology is characteristic of the day, but to the reviewer it seems too often to amount merely to the restatement of familiar facts in grotesque or pedantic terms, less a profit to learning than a trial of temper.

Professor Britan is better in his discussion of melody and harmony where neither protoplasm nor "primitive man" can be conveniently adjoined. In melody he finds the gist of "musical thought," to which he proceeds to apply the rhetorical criteria of unity, strength, grace, originality, significance. While these terms serve no deeper purpose than to point to certain obvious features of musical composition sufficiently analogous to their literary counterparts to justify the terminology, yet in this there is a real service. For in the first place, it is worth while to suggest for musical description a set of analogies other than the overused (and often absurd) ones of painting and architecture; and in the second place, in a thoroughly profitable chapter on "Musical Criticism," Dr. Britan points the practical need and application of his terms. As to the quite different matter of penetrating the nature and analyzing the appeal of melody, it can hardly be maintained that we are much advanced.

A suggestion that invites consideration is that the plaintive effect of the minor mode is due to the primacy of the major in the general ordination of our musical conceptions: "So here in the minor scale, when we feel the unrest and yearning it produces, we are yearning in reality for the more natural order of the major mode" (p. 146). This, of course, is but another application of the "expectation" theory to musical interpretation—like all the rest, still leaving with us, unsolved, the foundation of such expectancy.

A general key to Professor Britan's position is his excellent saying,

"There are no patterns in art, though we are endeavoring to establish certain principles" (p. 217). And most of the principles laid down will be generally accepted. Yet his book as a whole would certainly be more effective without the odd assumption that it constitutes a "pioneer work" in a field represented by a literature of which his seventeen prefatory "references" give small measure.

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JOURNALS AND NEW BOOKS

THE AMERICAN JOURNAL OF PSYCHOLOGY. January, 1912. *The Relative Legibility of Different Faces of Printing Types* (pp. 1-34): BARBARA ELIZABETH ROETHLEIN. - An experiment to determine the ease or difficulty that various printing types present in reading. The factors that produce legibility are given. The texture of the paper is not important. The modification of certain letters is urged. *The Psychology of the New Britannica* (pp. 37-58): E. B. TITCHENER. - The author has made a careful study of the articles that deal with psychology in the new Britannica. He finds little to commend and much to condemn. It seems that this new edition of the encyclopedia has not made an adequate revision of its psychological material. *The Function of the Several Senses in Mental Life* (pp. 59-74): EDMUND C. SANFORD. - A brief survey of the development of the various senses is here given. Several mental experiences are taken up and discussed in relation to the various senses. *The Relation of Practise to Individual Differences* (pp. 75-88): FREDERIO LYMAN WELLS. - The experiments indicate that a superior performance at the beginning is not attained with a sacrifice of the possibility of future improvements. *The Influence of Caffein Alkaloid on the Quality and Amount of Sleep* (pp. 89-100): H. L. HOLLINGWORTH. - Small doses do not seem to disturb sleep. Doses larger than six grains impair sleep for most subjects. The effect is greatest when taken on an empty stomach. *Minor Studies from the Psychological Laboratory of Vassar College. Mediate Associations Studied by the Method of Inhibiting Associations: An Instance of the Effect of "Aufgabe"* (pp. 101-109): M. VALERIE ATHERTON and M. F. WASHBURN. *A Study of the Images Representing the Concept Meaning* (pp. 109-114): MARY W. CHAPIN and M. F. WASHBURN. *Recent Literature on Psychoanalysis* (pp. 115-139): DR. J. S. VAN TESLAAR. - A series of reviews of the following: (1) S. Freud, *Psychoanalytische Bemerkungen über einen autobiographisch beschriebenen Fall von Paranoia* (Dementia Paranoides). Sonderabdruck aus dem Jahrbuch f. psychanalytische und psychopathologische Forschungen, III., 1911, 9-68. (2) Oskar Pfister, *Hysterie und Mystik bei Margaretha Ebner (1291-1351)*. Zeitschr. f. Psychoanalyse, I., 1911, 468-485. (3) S. F. Ferenczi, *Anatole France als Analytiker*. Zentralblatt f. Psychoanalyse, I., 1911, 461-467. (4) Otto Rank, *Das Verlieren als Symptomhandlung*. Zentralblatt f. Psychoanalyse, I., 1911, 450-460. (5) Albert Mohl, *Beruhmte Homosexuelle. Grenzfragen des Nerven und Seelen-*